

# QUEEN MARY



PLAY BY

Alfred Lord Tennyson

(1875)

MUSIC COMPOSED BY

C. Villiers Stanford

(1876)

CLARINET 1

COVER IMAGE

# Mary Tudor, Queen of England

by

Antonis Mor and Workshop

1554

Isabella Stewart Gardner Museum

Boston, MA



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

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### Source Information

*Full Score Manuscript*  
*Play Arranged for Stage*  
*Royal College of Music Library*  
*Research & Score Preparation*

Royal College of Music Library MS 4139  
Location Unknown  
Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk  
David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro Version 6.0.22.6052   *Audio Software:* NotePerformer 4   *Graphic Software:* Affinity Photo 2  
*Document Software:* Affinity Publisher 2   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

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# Music to “Queen Mary”

Alfred, Lord Tennyson

C. Villiers Stanford

Allegro moderato (♩ = 144)

## Prelude

Cl. in Bb

1-8

14-17

18

20-21

27

33

37-43

46

53

62

*p*

*f*

*dim.*

*mf*

*molto cresc.*

*ff*

V.S.

68

1

77

*dim.* *p* 81-83

85

88-93

94

*pp* *p cresc.*

98

*sfp* *sfp* *f*

104

*ff*

110

*p*

116

*sf* *sf* *sf* *p* 1

[illegible][illegible]

129

Musical notation for measure 129, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of eighth and quarter notes with various rests.

134

Musical notation for measure 134. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The measure contains six eighth notes: F#4 (quarter rest), G#4 (quarter rest), A4 (quarter rest), B4 (quarter rest), C5 (quarter rest), and D5 (quarter rest). Above the staff, there are three accents (^) over the first three notes and a fermata over the fourth note.

140

The first system of the musical score is written on a single staff in treble clef. The key signature consists of three sharps (F#, C#, G#), indicating the key of D major. The time signature is 3/4. The melody begins with a quarter note G#4, followed by quarter notes A4, B4, and C#5. The second measure contains quarter notes B4, A4, and G#4. The third measure has quarter notes F#4, E4, and D4. The fourth measure consists of quarter notes C#4, B3, and A3. The fifth measure is a half note G#3. The sixth measure is a half note F#3. The seventh measure is a quarter note E3, followed by a quarter rest. The eighth measure is a whole rest. The system concludes with a double bar line. A first ending bracket, labeled with a bold '1', spans the last two measures.

[illegible]

153

Example 153

Allegro Moderato (♩ = 132) Entr'acte No. 1

Cl. in A

3 7

1-3 5-11 *p*

15 21-23 3

24 *sfp* *cresc.* *f* 29-32 4 *p*

34 *cresc.* *f*

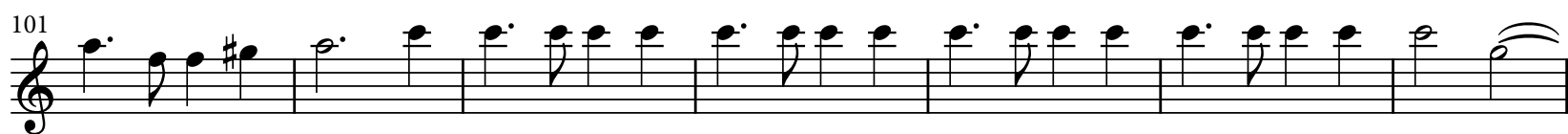
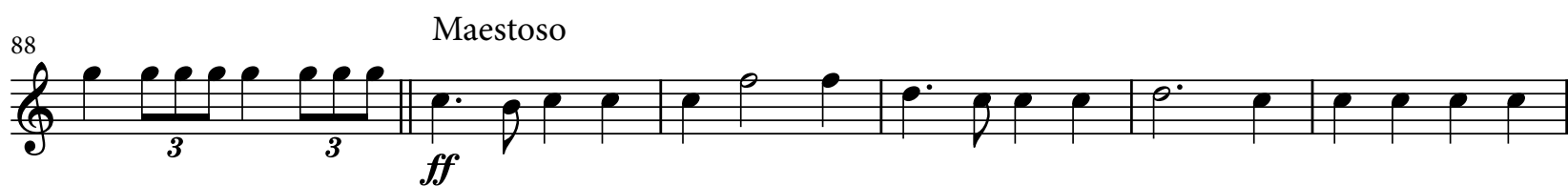
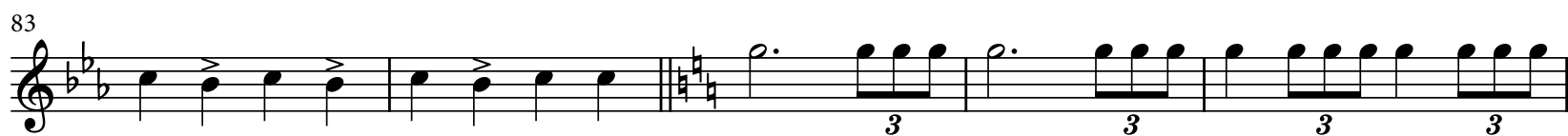
42 A *dim.* *p*

49 52-56 5 3 *sf* *mf*

58 *cresc.* *ff*

63 B 1 *p*





The image displays a musical score for the song "The Rose Tree". It consists of two staves. The top staff, labeled 117, is in treble clef and contains a melody with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, a quarter note B4, a quarter note A4, and a quarter note G4. The melody then continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bottom staff, labeled 123, is in treble clef and contains a bass line. It begins with a quarter note G2, followed by a quarter note F#2, and a quarter note E2. This is followed by a quarter rest, a quarter note D2, a quarter note C2, and a quarter note B1. The bass line then continues with a quarter note A1, a quarter note G1, and a quarter note F#1. The score includes various musical notations such as notes, rests, and a key signature change. The title "The Rose Tree" is written in a decorative font at the top right of the image.

## Act II Scene I [a]

Tacet

L'istesso tempo

Act II Scene I [b]

Cl. in A

Musical notation for the first staff, starting with a treble clef and a common time signature. The notation includes a series of notes and rests, with a forte (ff) dynamic marking below the first measure.

Musical notation for the second staff, starting with a treble clef and a common time signature. The notation includes a series of notes and rests, with a fermata over the final note.

Allegretto Maestoso (♩ = 84)

## Entr'acte No. 2

Cl. in Bb

1

*p*

7

5

8-12

*p*

18

26

A

2

28-29

*pp*

4

32-35

37

*cresc.*

*pp*

46

*p*

52

B

3

57-59

60

8

62-69

*p*

73

*tr*

78

*pp*

83

*pp*

89

*cresc.*

*p*

C

95

5

96-100

*p*

106

Maestoso

*ff*

111

116 *tr* *tr* **3**  
120-122

123 **4** **1**  
*dim.* 126-129

134

141 *accelerando*..... *Tempo I*  
*cresc.* *ff*

149 *p*

**2** 155-156 *p*

159 **3** 160-162 *pp*

Act III Scene V - The Milkmaid's Song

Andante

Cl. in Bb

Measures 1-14 of the musical score. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The tempo is marked 'Andante'. The music begins with a piano (*p*) dynamic. Measures 4-9 and 11-14 are marked with a '6' and a '4' respectively, indicating fingerings or breath marks. The score ends with a double bar line.

Measures 15-22 of the musical score. The key signature changes to one flat (Bb) in measure 18. The tempo remains 'Andante'. The music begins with a pianissimo (*pp*) dynamic. Measures 18-19 and 21-22 are marked with a '2' and a '2' respectively. The score ends with a double bar line.

Measures 23-35 of the musical score. The tempo changes to 'a tempo'. The key signature changes to one sharp (F#) in measure 24. The music begins with a piano (*p*) dynamic. Measures 25-27 and 31-35 are marked with a '3' and a '5' respectively. The score ends with a double bar line.



Act III Scene V

Act III Scene V

Cl. in B $\flat$

1

2

5-6

*pp*

Largo (♩ = 50)

Entr'acte No. 3

Cl. in C

16

Vln I

1-16

24

9

5

pp

26-34

35-39

Bsn

42

2

ma marcato

1

43-44

p

52

10

56-65

mf

69

Più animato

5

70-74

p

81

sempre più agitato

1

cresc.

cresc.

91

ff

rall.....

97

Tempo I ♩ = ♩.

2

101-102

pp

104

Example 104

110

*p*

1

116

*pp*

PAGE INTENTIONALLY LEFT BLANK

Allegro moderato (♩ = 120)

## Entr'acte No. 4

Cl. in Bb

1-8

*p*

14-18

19

*p*

3

5

*pp*

24

Presto agitato

*f*

29-30

31

*f*

33-35

3

38

*ff*

44

2

45-46

2

50-51

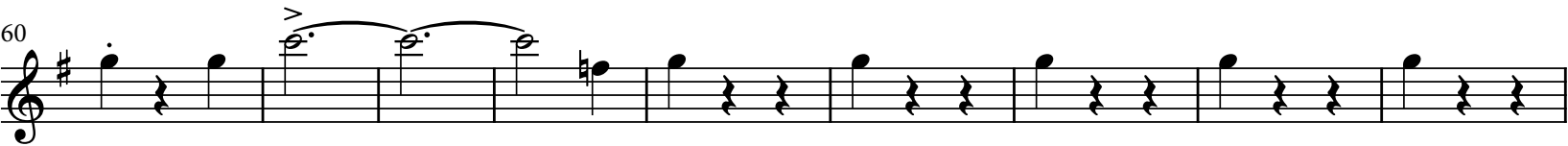
Detailed description: This is a musical score for a Clarinet in Bb. The piece is titled 'Entr'acte No. 4' and is in the tempo 'Allegro moderato' with a metronome marking of 120 beats per minute. The score is written for a single Clarinet in Bb. It begins with a key signature of one sharp (F#) and a common time signature (C). The first system (measures 1-18) includes a box labeled 'Cl. in Bb' and a dynamic marking of *p*. The second system (measures 19-30) features a dynamic marking of *pp* and a tempo change to 'Presto agitato'. The third system (measures 31-35) has a dynamic marking of *f*. The fourth system (measures 36-43) has a dynamic marking of *ff*. The fifth system (measures 44-51) includes dynamic markings of *f* and *ff*. The score includes various musical notations such as rests, notes, slurs, and fingerings.

52



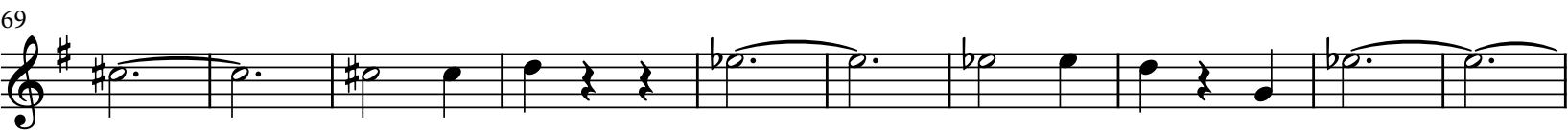
Musical staff 52-59: Treble clef, key of D major. Measures 52-55 contain eighth notes with accents. Measures 56-59 contain dotted half notes with accents and slurs.

60




Musical staff 60-68: Treble clef, key of D major. Measures 60-62 contain dotted half notes with accents and slurs. Measures 63-68 contain eighth notes.

69



Musical staff 69-78: Treble clef, key of D major. Measures 69-72 contain dotted half notes with slurs. Measures 73-78 contain eighth notes with slurs.

79



Musical staff 79-89: Treble clef, key of D major. Measure 79 contains a dotted half note with a slur. Measure 80 contains a whole rest. Measures 81-82 are marked with a thick black bar and the number 2. Measure 83 contains a dotted half note. Measures 84-89 contain eighth notes with slurs and the number 2. The staff ends with a piano (*p*) dynamic marking.

90



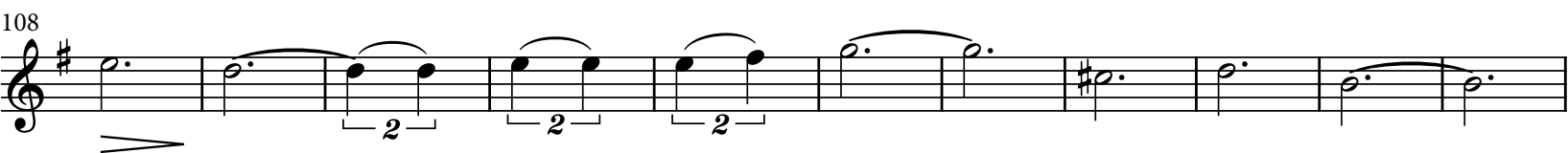
Musical staff 90-98: Treble clef, key of D major. Measures 90-94 contain dotted half notes with slurs. Measure 95 contains a whole rest. Measures 96-98 contain eighth notes with slurs and the number 2. The staff starts with a piano (*p*) dynamic marking and ends with a first ending bracket (1) over a whole rest.

99



Musical staff 99-107: Treble clef, key of D major. Measures 99-102 contain eighth notes with slurs and the number 2. Measures 103-107 contain dotted half notes with slurs. The staff ends with a fermata.

108



Musical staff 108-118: Treble clef, key of D major. Measures 108-111 contain eighth notes with slurs and the number 2. Measures 112-118 contain dotted half notes with slurs. The staff starts with a fermata.

119



Musical staff 119-127: Treble clef, key of D major. Measures 119-127 contain dotted half notes. The staff ends with a *dim.* (diminuendo) marking.

131

pp

Musical staff 131-142: Treble clef, key of D major. Measures 131-142. Dynamics: *pp*. Slurs over measures 131-132, 133-134, 135-136, 137-138, 139-140, 141-142.

143

1 (-6) 2 3 4 5 6

Musical staff 143-154: Treble clef, key of D major. Measures 143-154. Dynamics: *pp*. Slurs over measures 143-144, 145-146, 147-148, 149-150, 151-152, 153-154. Fingerings: 1 (-6), 2, 3, 4, 5, 6.

155

1 (-8) 2 3 4 5 6 7 8

*sf sf*

Musical staff 155-165: Treble clef, key of D major. Measures 155-165. Dynamics: *sf*. Slurs over measures 155-156, 157-158, 159-160, 161-162, 163-164, 165. Fingerings: 1 (-8), 2, 3, 4, 5, 6, 7, 8.

166

*sf sf sf sf sf*

Tempo I

173-175

Musical staff 166-175: Treble clef, key of D major. Measures 166-175. Dynamics: *sf*. Slurs over measures 166-167, 168-169, 170-171, 172-173, 174-175. Tempo: Tempo I. Measure 173-175.

176

*f dim.*

7

179-185

*pp*

Musical staff 176-185: Treble clef, key of D major. Measures 176-185. Dynamics: *f*, *dim.*, *pp*. Slurs over measures 176-177, 178-179, 180-181, 182-183, 184-185. Measure 179-185.

188

*p p*

2

192-193

*pp* < >

Musical staff 188-193: Treble clef, key of D major. Measures 188-193. Dynamics: *p*, *p*, *pp*. Slurs over measures 188-189, 190-191, 192-193. Measure 192-193.

## Act V Scene II - The Lute Song

Tacet
-------



Act V Scene II - Conclusion

Cl. in A

*pp*

7-10

12-14

15

16-18

20-24

arco  
Vln I

28

pizz.

*pp*



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